

ESSENTIAL *Jazz* EDITIONS

SET #1: NEW ORLEANS JAZZ, 1918-1927

Tiger Rag

(Hold That Tiger)

COMPOSED BY D. J. LARocca

AS RECORDED BY

THE ORIGINAL DIXIELAND JAZZ BAND, 1918

FULL SCORE

CO-PRODUCED BY

JAZZ AT LINCOLN CENTER,

THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY, AND
THE MUSIC DIVISION, LIBRARY OF CONGRESS

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These editions are made possible by the generous support of the New Orleans Jazz Commission and the New Orleans Jazz National Historical Park.

Tiger Rag

(Hold That Tiger)

(D.J. LaRocca)

AS RECORDED BY THE ORIGINAL DIXIELAND
JAZZ BAND, 1918

Instrumentation

B♭ Clarinet

B♭ Cornet (B♭ Trumpet)

Trombone

Piano

Drums

Bass (Optional. There was no bass part on the original recording, but the editors have created a bass part in case performers want to include one.)

Original Recording

Recorded by the Original Dixieland Jazz Band:
Larry Shields (clarinet), Nick LaRocca (cornet),
Eddie Edwards (trombone), Henry Ragas (piano),
Tony Sbarbaro (drums).

Recorded March 25, 1918. Matrix number 21701-3.
First issued as Victor 18472. Compact disc reissues:
The 75th Anniversary (Bluebird) and *The Complete
Original Dixieland Jazz Band, 1917–1936* (BMG).
It is also included in the two-CD French anthology
Jazz New Orleans, 1918–1944 (Frémaux).

Credits

Transcription: Wycliffe Gordon
Music preparation: Victor Goines
Music editor: Chuck Israels
Text editor: John Edward Hasse

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Jazz at Lincoln Center

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140 W. 65th Street
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212/875-5599

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Smithsonian Institution National Museum of American History

Smithsonian Jazz Masterworks Orchestra
David N. Baker, Artistic and Musical Director
James Zimmerman, Executive Director
Kennith Kimery, Producer
14th & Constitution Ave., NW
Washington, DC 20560-0616
202/633-9164

The Smithsonian Institution, the world's largest museum, education, and research complex, comprises 16 museums, the National Zoo, and research facilities, and hosts 30 million visitors a year. In 1971, the Smithsonian established a presence in jazz that has grown to become one of the world's most comprehensive

jazz programs. The National Museum of American History holds major collections of jazz memorabilia, artifacts, and oral histories, including famous icons such as Dizzy Gillespie's trumpet and the 200,000-page Duke Ellington archive. The museum's resident jazz band, the Smithsonian Jazz Masterworks Orchestra, under Musical and Artistic Director David N. Baker, tours nationally and internationally, conducts educational programs, and is heard on the *Jazz Smithsonian* public radio series. The Smithsonian mounts exhibitions and traveling exhibitions on jazz and produces historical recordings, video programs, books, music editions, websites, and educational projects on jazz. The Smithsonian also undertakes research projects in jazz and offers fellowships for research in its holdings.

Library of Congress

Music Division
Jon Newsom, Chief
1st and Independence Ave., SE
Washington, DC 20540-4710
202/707-5503

In its historic role as depository for all copyrighted works, the Library of Congress is arguably the oldest collector of jazz documents. In addition to its collections of manuscripts and printed music registered for copyright, the Library of Congress has sound recordings in all formats including the famous oral history of Jelly Roll Morton made at the Library. Since then, it has acquired an extensive archive of commercial disks as well as unique broadcast and studio recordings, which have been augmented by recordings of performances sponsored by the Library. Its jazz archives include manuscripts, photographs, correspondence, film, video tapes, oral history, and related documents of many leading jazz composers, arrangers, and performers.

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Classic New Orleans Jazz

BY JOHN EDWARD HASSE

In the story of American music, New Orleans has long had a fabled reputation as the birthplace of jazz. Although New Orleans was not the only place where proto-jazz was performed, the city's unique set of geographical, historical, cultural, and musical circumstances combined to give rise to this new style of music. In contrast to most American cities, New Orleans had no racial or ethnic ghettos back then, and African-Americans, French-Americans, Italian-Americans, et al, often lived side by side, creating countless opportunities for musical interchange.

From the beginning, jazz was a style of music intended for dancing, and New Orleans boasted dozens of dance halls—Economy Hall, Masonic Hall, the Tin Roof Café—where young people flocked to dance to the emerging style. New Orleans jazz musicians developed a style of playing that wove separate melodic lines into a counterpoint—a sound of group embellishment and improvisation. The musicians played blues, rags, marches, pop tunes, and original jazz compositions.

Musicians were more lucratively rewarded in the North and West, and by 1907, some players had taken the nascent New Orleans jazz sound on the road. By the late 1910s, a stream of musicians was leaving the city, many of them part of the great African-American migration from the South to the North. Greater opportunity beckoned the Original Dixieland Jazz Band (ODJB), Jelly Roll Morton, and Louis Armstrong, among others, to Chicago and then to New York City, where the opportunities for performing and recording were more numerous than in New Orleans. In the 1920s, jazz emerged into full flower, as dancing to jazz music became hugely popular among young people nationwide, record companies recorded the music in considerable quantity, and the music penetrated nightspots and homes across

the nation. Although the style of the ODJB, Morton, and Armstrong would be influenced by developments emerging from Chicago and New York, the formative influence of New Orleans would remain a part of their music always.

In recognition of the importance of jazz to American culture, and the centrality of New Orleans to the development of jazz, in 1994 the United States Congress authorized the National Park Service to establish the New Orleans Jazz National Historical Park. The Park, and its associated New Orleans Jazz Commission, are developing tours, exhibitions, educational programs, and visitors facilities that, when completed, will operate in the municipal Louis Armstrong Park. The inaugural set of Essential Jazz Editions, honoring three New Orleans pioneers of jazz, is an encouraging sign that the music is finding a greater place of value in American culture.

JOHN EDWARD HASSE is Curator of American Music at the Smithsonian Institution's National Museum of American History, a member of the New Orleans Jazz Commission, author of *Beyond Category: The Life and Genius of Duke Ellington*, and editor of *Jazz: The First Century*.

Performance Notes

BY CHUCK ISRAELS

N.B. In order to simplify the notation and reduce the number of symbols on the page, the convention in these publications is as follows: all quarter notes are to be played short unless they are under a slur, or marked with a long articulation. Eighth notes are played most often with a triplet feel.

Performing Early Jazz

This music represents a body of work that provides the foundation for all jazz. Any serious jazz musician needs experience playing music from this formative

period in American music. It is logical for young musicians to begin playing jazz using repertoire from later, less complex styles. Most student musicians start with Count Basie material from the Kansas City tradition, where everyone plays more or less the same thing at the same time. But eventually the difficulties and subtleties of independent playing that lead, on the one hand, to Ellington's contrapuntal style and, on the other hand, to the development of rhythm section independence exemplified by the Bill Evans Trio, must be addressed. This piece provides a good starting point.

These transcriptions have been made from recordings, from the 78 rpm era, that lack the dynamic range to which our ears have become accustomed with more recent technology. Listen to the recordings for indications of useful musical characteristics and then add whatever dynamic nuances might enliven the performances.

In music of this style, the improvised ensembles exhibit certain characteristics that need to be maintained, and others that can be changed in order to give spontaneity to the performance. In general, the trumpet parts carry the melody of the composition and must be played nearly as they are. The clarinet part, with its eighth-note "sawtooth" pattern, must maintain its rhythmic and harmonic texture. In some cases, however, the exact choice of notes, patterns, dynamics, entrances and exits is subject to change according to the taste and technical accomplishments of the individual player. The trombone parts, which are largely embellished bass/tenor lines, must maintain their "response" relationship to the "call" of the trumpet part, keeping the timings of entrances and rests and the resolutions on chord roots and main harmonic notes largely in place. But again, there can be some flexibility about how this role is realized according to the inclinations of the player. Attention to Kid Ory's characteristic "slippery" trombone style will suggest many attractive and useful ideas.

All notes longer than a short quarter note require nuance and color. Pitch bending, vibrato, and dynamic shaping all serve to give humanity and speech-like inflections to the music. For example, there are numerous occurrences of dotted quarter- and eighth-note figures in which the beginning of the dotted quarter note is strongly accented for about the duration of an eighth note, and the rest of the note is played much more softly, while still maintaining air flow and breath, until the arrival of the next eighth note, which is again played with a strong accent. Pay close attention to the various pitch bends and glissandi that are inexactly notated but are an inseparable part of the style of some of the ensemble passages as well as the solos.

Jazz compositions from this period are full of breaks and other stop-time devices that enliven their rhythmic texture. These must be performed with metric integrity so that the vitality of the music is maintained through the moments when the rhythm section stops and a solo instrument carries the momentum. It is equally essential that the re-entry of the band or rhythm section happens exactly in time with no rushing or dragging of tempo. This is less a matter of counting than of internalizing the pulse and having that pulse inform and control every musical impulse and melodic choice. Successful jazz improvisation is not superimposed on the pulse of the music; it grows out of it.

In this style, with its three-“horn” improvised ensemble, the rhythm section must be kept simple to avoid clutter. There is often enough harmonic information in the other parts that the piano part can be kept minimal during the ensembles; that way, its entrance accompanying other soloists or its own solo passages provides an interesting change in orchestration and texture. More modern practices of high chord voicings (above G above middle C) and highly syncopated rhythmic placement are out of place in this style.

On the other hand, relentless plodding on the beat

can also become more tiring than useful, so some middle ground must be found that takes advantage of the piano’s ability to express dynamic nuances beyond what is heard in these technically primitive recordings. Using simple whole-note and half-note lines based on the voice leading tendencies of the sevenths and thirds is a good idea. Just because the piano part has chord notation does not mean that the piano must play whenever there are chord symbols, or that all of the chord tones need to be included.

Amplification should be unnecessary to achieve a good balance in this music.

Many of the notated solos are included to serve as starting models for the process of developing a personal solo style on the part of the new performer of this music.

Performing *Tiger Rag*

The last strain of *Tiger Rag* forms the basis for some of Duke Ellington’s most successful early-middle period compositions (such as *Daybreak Express* and *Braggin’ in Brass*), and the piece continues to be played by traditional jazz bands all over the world. Even as early a jazz standard as *Milenberg Joys* is based on this material. After so many performances, the trombone and clarinet effects have taken on the character of clichés, but it is not difficult to imagine the exciting effect these tricks had when they were fresh and new to the listeners’ ears.

CHUCK ISRAELS is a bassist and composer who formerly worked with Cecil Taylor, Stan Getz, Herbie Hancock, and Bill Evans. From 1973–78, he directed the National Jazz Ensemble, a pioneering repertory company. He is Associate Professor of Music at Western Washington University in Bellingham.

The Original Dixieland Jazz Band

BY JACK STEWART

The Original Dixieland Jazz Band (ODJB) is one of America’s underrated musical treasures. Because it has been mired in controversy of one sort or another since even its pre-organizational period, the musical bounty it has left for us to enjoy is for the most part undiscovered and unappreciated. The audacity of its name combined with the fact that its most effective recordings were made during the acoustical recording era, often make it a hard chore for modern audiences to appreciate its contributions to the jazz cornucopia.

That was not always the case. Famed cornetist Bix Beiderbecke thought very highly of the band, and Louis Armstrong had praise for it in all three of his autobiographies. Moreover, if you can get past the obstacles to an objective appraisal, the most startling realization is that the personnel of the ODJB may have, in fact, been the first great jazz arrangers.

The Original Dixieland Jazz Band started out in New Orleans as a unit of legendary bandleader Jack Laine’s musical organization. While playing a promotional concert for a prizefight, a Chicago booking agent named Harry James (not the swing musician) encountered them and asked if they would like to go to Chicago and play. Cornetist Nick LaRocca readily accepted the offer. He found a quick replacement for himself in the Laine group and was off to the Windy City with drummer Johnny Stein and three others as a part of what became Stein’s Dixie Jass Band. After an initially shaky start with personnel and name changes in Chicago, the group eventually emerged as the Original Dixieland Jass Band—with a job in New York City at the very trendy Reisenweber’s Restaurant and a Victor recording contract.

At this point the band was composed entirely of New Orleanians and included cornetist Nick LaRocca,

clarinetist Larry Shields, trombonist Eddie Edwards, pianist Henry Ragas, and drummer Tony Sbarbaro. All of them had played in Laine's early aggregations, and they were each quite representative of the deep multi-cultural largess of the early New Orleans music scene. They recorded the first jazz record, *Livery Stable Blues*, February 26, 1917. Its release shortly afterward March 7 of the same year had an astounding effect on the phonograph record business, the music industry, American culture, and ultimately international musical tastes. Their recording jumpstarted the Jazz Age, and the style of the ODJB as a group and that of its individual members became prototypes for a whole generation of musicians.

Although *Livery Stable Blues* and its flip side *Dixie Jass Band One-Step* were unprecedented hits (only Enrico Caruso had sold as many discs previously), it wasn't until thirteen months later—March 25, 1918—that the ODJB made a recording for the Victor company that became one of the biggest jazz hits of all time, *Tiger Rag*.

Tiger Rag

BY JACK STEWART

Tiger Rag is the quintessential New Orleans piece—put together in a skillful way from varied source material. This is how most New Orleans musicians played and composed (and still do). Although many years later Jelly Roll Morton claimed he had transformed *Tiger Rag* from an old French quadrille, there are, in fact, many forerunners and descendants of the major themes in *Tiger Rag*. The copyright-holding composer, ODJB cornetist Nick LaRocca, along with the inspired playing of his fellow band members, put this version together from these major themes and other program material. In his story of the ODJB, H. O. Brunn notes the eclectic process of much New Orleans composition and describes how *Tiger Rag* is

a combination of a popular two-bar phrase known as “get over dirty” (mm. 1–2, 5–6), a simplified version of *London Bridge Is Falling Down* in stop-time, and the “hold that tiger” choruses derived from the chord progressions from *National Emblem March* plus riffs on these chord progressions that began as a “humorous imitation” of the alto parts in German bands.

Much of Brunn's interpretation of the creative process that yielded *Tiger Rag* rings true. The two-bar “get over dirty” figure exists as a short phrase in an old cylinder music box piece from 1867, in an introductory phrase in Fate Marable and Clarence Williams's *Barrelhouse Rag* (1917), and as a break in Sam Rosenbaum and Joe Verges's *They Want It Again* (1918), both published in New Orleans.

This arrangement has a 32-bar verse in C major, m. 1–32. It uses the “get over dirty” phrase and a complementary phrase repeated in a slightly modulated manner to make an eight-bar sequence. This sequence is repeated with a slight variation. This is followed by eight bars taken note for note from Schubert's *Sixteen German Dances*, Op. 33. The fourth and final part is another eight-bar variation similar to parts one and two.

The second major section, m. 33–64, changes into F major and starts with two bars of what Brunn probably referred to as the *London Bridge* theme in stop-time, followed by a two-bar break; this sequence is repeated once. Next is a two-bar fanfare and then another four-bar variation of *London Bridge*. This section closes with an eight-bar riff “melody” and another eight-bar variation on it.

The trio section, of 128 bars, m. 65–192, changes into B-flat major and starts with a 32-bar “melody,” m. 65–96, with the same chords used in *National Emblem* (1906), *Bill Bailey* (1902), *Washington and Lee Swing* (1910), and many others. The second 32 bars, m. 97–128, intensify the mood with a riff chorus with an eight-bar melodic finale. The third 32 bars, m. 129–160, build the intensity still further with

a stop-time riff chorus on the same chord structure, with the “slurped” German alto horn licks played on the trombone. The last chorus, m. 161–192, which goes back to the “melody,” is the grand finale and is a genre-defining prototype of the hot “ride-out” chorus.

Louis Armstrong noted that as a young man he had in his prized record collection the “new releases by the Original Dixieland Jazz Band” including “the first *Tiger Rag* to be recorded,” and he says definitively, “between you and me it's still the best.” Play this arrangement and see if you don't agree with him.

JACK STEWART is a clarinetist, collector, and scholar of New Orleans music. A frequent contributor to the *Tulane Jazz Archivist*, he is writing a book on bandleader Jack Laine and another book on the history of New Orleans vernacular music.

As recorded by The Original Dixieland Jazz Band

TIGER RAG

(Hold That Tiger)

Composed by D.J. LaRocca
Transcribed by WYCLIFFE A. GORDON
Edited by CHUCK ISRAELS

CONDUCTOR
EJE9904C

Essential Jazz Editions Set #1:
New Orleans Jazz, 1918 - 1927

$\text{♩} = 126$

B♭ Clarinet

B♭ Cornet
(B♭ Trumpet)

Trombone

Piano

Bass
(Optional)

Drums

1

2

3

4

5

6

7

8

9

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

9

10

11

12

13

14

15

16

* Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording. Use your own discretion to create dynamic variety throughout the piece.

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Conductor - 2

Tiger Rag

17

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

17 18 19 20 21 22 23 24

Chords: F, C7, F, C7, F7

25

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

25 26 27 28 29 30 31 32

Chords: Bb, F7, Bb, F7, Bb7

33

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

33 34 35 36 37 38 39 40

41

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

41 42 43 44 45 46 47 48

49

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

49 50 51 52 53 54 55 56

57

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

57 58 59 60 61 62 63 64

65

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

65 66 67 68 69 70 71 72

73

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

73 74 75 76 77 78 79 80

81

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

81 82 83 84 85 86 87 88

89

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

89 90 91 92 93 94 95 96

97

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

97 98 99 100 101 102 103 104

Chord markings: A^b, Bbm7, Eb7

105

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

105 106 107 108 109 110 111 112

Chord markings: Bbm, Eb7, A^b, Eb7/G

113

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

113 114 115 116 117 118 119 120

Chords: A^b, D^b7

121

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

121 122 123 124 125 126 127 128

Chords: D^bm, A^b, G, G^b, F7, B^bm7, E^b7, A^b, A^b/E^b, E^b7

129

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

129 130 131 132 133 134 135 136

Chords: A^b, Bbm7, Eb7

137

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

137 138 139 140 141 142 143 144

Chords: Bbm, Eb7, A^b

145

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

145 146 147 148 149 150 151 152

153

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

153 154 155 156 157 158 159 160

161

Cl. $B\flat$

Cnt.

Tbn.

Pno. $A\flat$ 2 2 $E\flat 7$

Bass $A\flat$ 2 2 $E\flat 7$

Drums

161 162 163 164 165 166 167 168

169

Cl.

Cnt.

Tbn.

Pno. 2 2 $A\flat$ $E\flat$

Bass 2 2 $A\flat$ $E\flat$

Drums

169 170 171 172 173 174 175 176

177

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

177 178 179 180 181 182 183 184

185

Cl.

Cnt.

Tbn.

Pno.

Bass

Drums

185 186 187 188 189 190 191 192 193

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